THE NEUME

1924

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for the

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OF

1924

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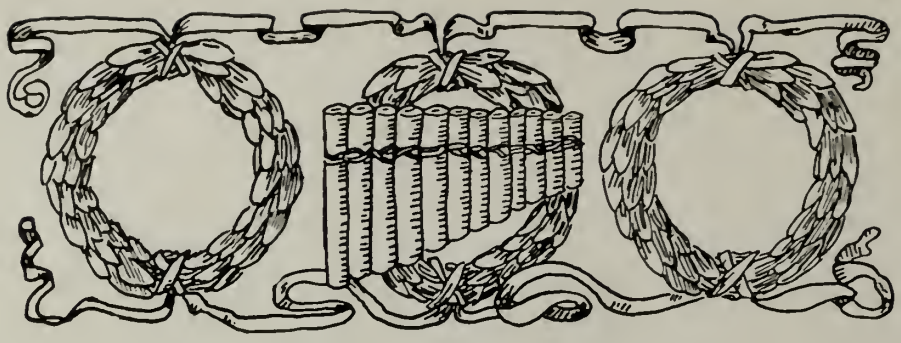


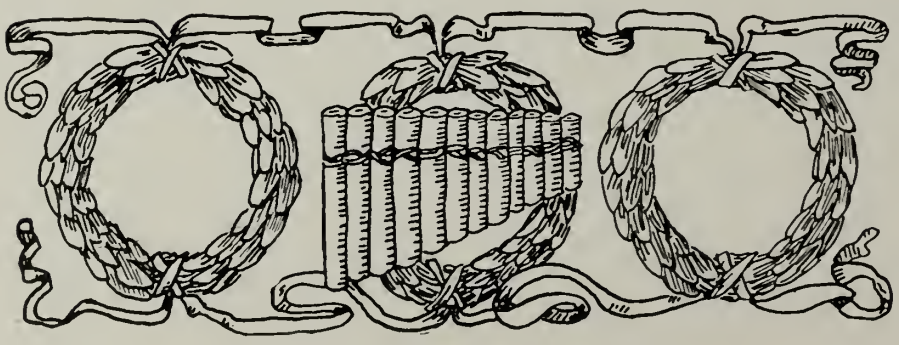
There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears;
Their earth is but an echo of the spheres.

—Byron.

Spirit of Beauty

Thy light alone, like mist o'er mountains driven,
Or music by the night-wind sent
Through strings of some still instrument,
Or moonlight on a midnight stream.
Gives grace and truth to lifes unquiet dream.

—Shelley.



The Conservatory Building

Ralph L. Flanders

General Manager

IN recognition of him, under whose wise and skillful management our Institution has gained an eminence equalled by few and excelled by none, we dedicate this, our year book

TO

Mr. Ralph L. Flanders

than whom no school can boast a more sagacious counselor, no student a kinder, a greater friend, and we, the class of 1924, feel particularly proud of our position and the privilege we enjoy—his friendship.

George W. Chadwick

Director

George W. Chadwick

Director

GEORGE WHITEFIELD CHADWICK, eminent composer, organist, conductor and educator, was born in Lowell, Massachusetts, November 13, 1854. His organ-playing began at the age of fifteen. Attempts at composition followed while he was still at school, but, despite this attention to music, he finished his course at the Lawrence High School, and for three years served as a clerk in his father's insurance office. During this time, with characteristic perseverance, he laid the foundation for his professional career by attending the Conservatory in 1872 as a student, studying Theory with Dudley Buck and organ under George E. Whiting. He had now written two overtures for small orchestral and several piano trios. In 1876 he embraced an opportunity to teach pianoforte and harmony at Olivet College, Michigan, whence he went abroad to continue his studies at Leipzig and Munich (1877-79) under such masters as Jadassohn, Reinecke and Rheinberger, where he composed continuously and won marked distinction. At Leipzig, he had two string quartets and an overture on the theme of "Rip Van Winkle" performed at the yearly examination. The latter piece made a profound impression on the European musicians who heard it. Their commendation was reported in Boston, and in December, 1879, the overture was given its first American presentation in Boston at a concert of the Harvard Musical Association.

Upon his return to Boston, Mr. Chadwick joined the Faculty of the New England Conservatory of Music in 1881 as a teacher of harmony and composition, and in 1897 he became director, succeeding Mr. Carl Faelton. During his twenty-six years of service as director, the School has grown to be a great University of the Musical Arts. He has not only raised the standard in each department, but has impressed himself especially upon the work in composition and ensemble playing. From his orchestra of eighty members, many of his pupils have gone into orchestras elsewhere, some of them becoming conductors. Few American composers have won such high esteem. His works comprise symphonies, overtures, choral works, chamber music, operas and operettas, and about one hundred songs. Mr. Chadwick's compositions are played by Symphony Orchestras perhaps more frequently than those of any other American composer, and he has served as guest-conductor with all the larger orchestras throughout the country. He is a representative of the Art of Music in the Academy of Arts and Letters, and such distinguished musicians as Frederick S. Converse, Wallace Goodrich, Henry Hadley, Dr. Horatio Parker, and Arthur Whiting have studied under him. He was awarded the Honorary Degree of Master of Arts by Yale in 1897, and LL.D. by Tufts College in 1905.

Mr. Chadwick's genius has been to us a constant inspiration, while his kindly interest in each one of us and conscientious criticism of our progress have proved the surest guide to the perfection of our art. In expressing true loyalty and affection, the Class of Nineteen Twenty-four unanimously subscribes itself.

Wallace Goodrich

Dean of the Faculty

Wallace Goodrich

Dean of the Faculty

WALLACE GOODRICH, endowed with solid musicianship as organist and conductor, combined with the wisdom and tact required to win and hold popular appreciation, was born in Newton, Massachusetts, May 27, 1871. His piano study began while in school. At the age of fifteen his great talent and interest concentrated in the organ and, after three years' training under Mr. Dunham, he became organist in the Eliot Church in Newton and gave frequent recitals. Having had preliminary instruction in composition with George W. Chadwick, in 1894 Mr. Goodrich continued his education at the Royal Academy, Munich, under Rheinberger and Abel, and in 1895 won a medal and gave a choral work with orchestra. He was in Paris with Widor (1895-96), where he made a study of the remarkable development of French organ music, and in 1896-97 was a coach and ballet-conductor at the Leipzig Stadt-Theater.

Since 1897 he has taught Organ at the New England Conservatory of Music, where in 1905-06 he took charge during Mr. Chadwick's absence in Europe, and since 1907 he has been Dean of the Faculty. In addition to his manifold responsibilities, Mr. Goodrich has acted as organist for the Boston Symphony Orchestra (1897-1909), appearing several times as soloist, and at Trinity Church (1902-09). He has been equally active as conductor, organizing the Choral Art Society in 1902, and leading it till 1908, having charge of the Cecilia Society (1907-10), and since 1919 conducting the orchestral concerts in Jordan Hall. From the inception of the Boston Opera Company in 1909 to 1912, he was one of the regular conductors. Besides his sympathy with the French school of organ playing, he is interested in all problems of church music, and has helped to solve them by serving on the Committee for the Revision of the Episcopal Hymnal in 1918-19. He is secretary of the Joint Commission on Church Music.

The uniformly high quality of his work has been coupled with a surprising uniformity of success. He has published educational works for the organ and has written "The Organ in France," 1917, and several essays on organ playing and Gregorian Music.

Mr. Goodrich has, we feel, the keenest interest in the welfare of each one of us. Nothing could give us more courage to face our life's problems than to know that we have one of the leading American musicians as our teacher, adviser and friend. In recognition of his noble and sympathetic assistance, we extend our heartfelt appreciation.

Frederick L. Trowbridge

Assistant Manager

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Showing the famous statute of Beethoven, by Thomas Crawford. This statue, the gift of Charles C. Perkins, Esq., of Boston, to the Boston Music Hall, was cast in Munich and exhibited there at a special festival concert of Beethoven's music on March 26, 1885, the anniversary of the composer's death. The unveiling of the statute in Boston Music Hall took place on March 1, 1856. In 1899 the statue was removed to the Boston Public Library and became the property of the Handel and Haydn Society. In 1903 it was loaned to the Conservatory, where is has since stood.

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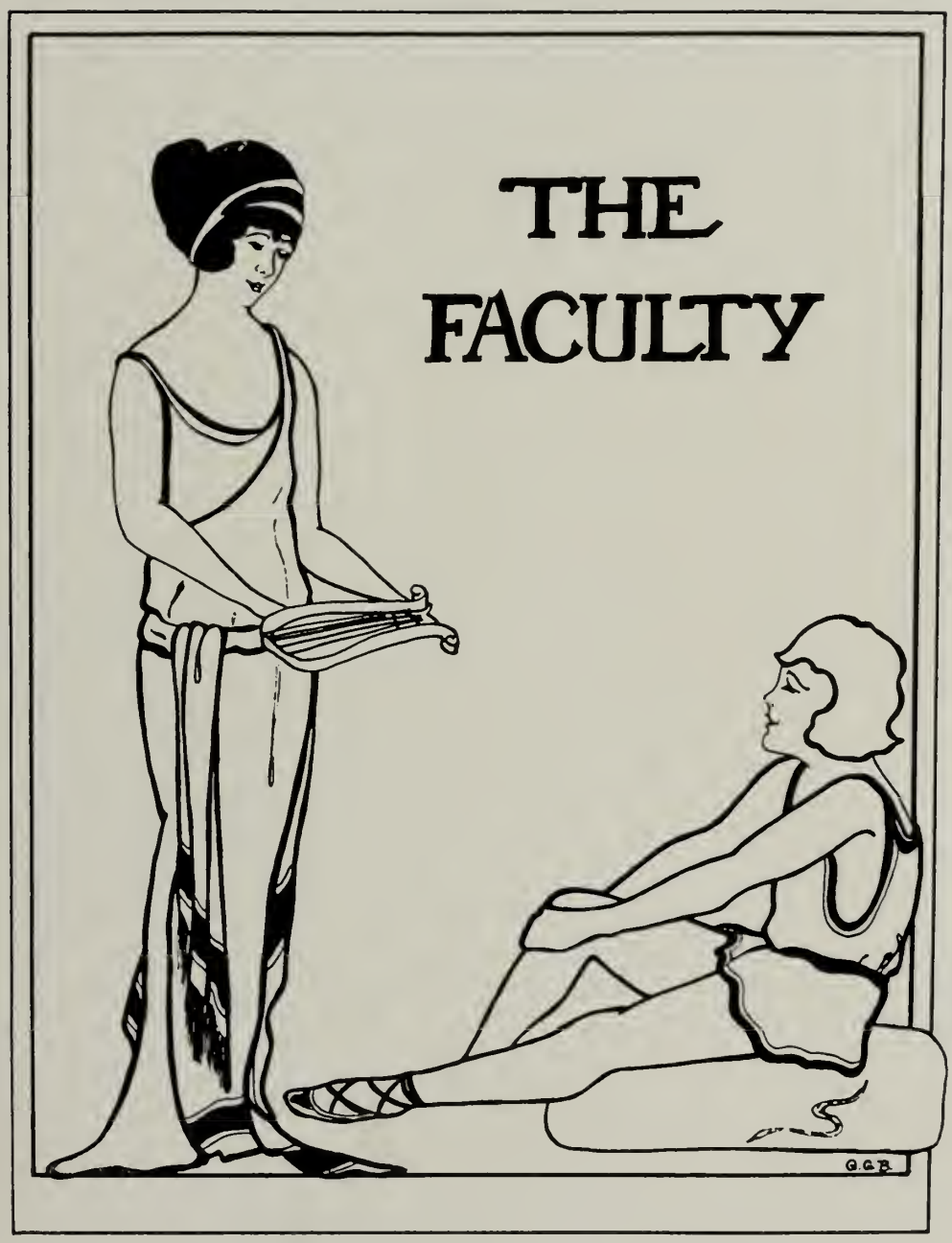
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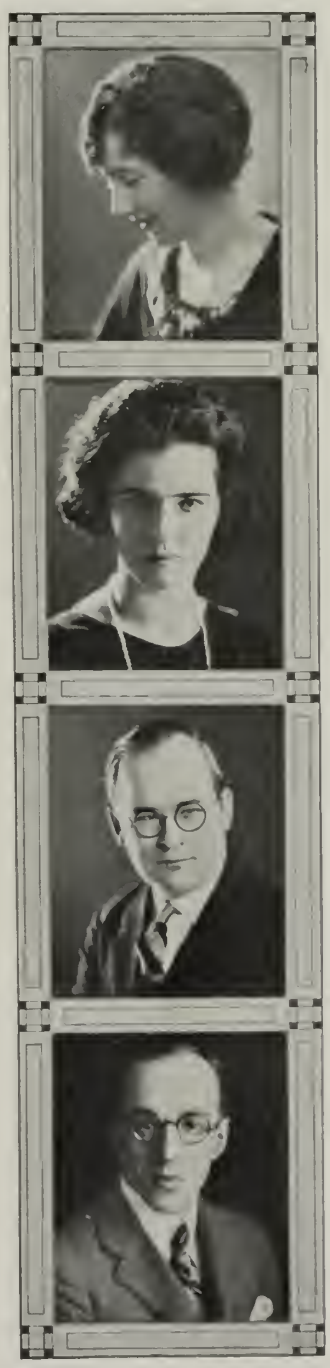

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Conservatory Club

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GLADYS AMELIA MOORE
Boston, Mass.
Pianoforte, under Charles F. Dennee.

RUTH EMILY TROWLANDER
Albion, Minn.
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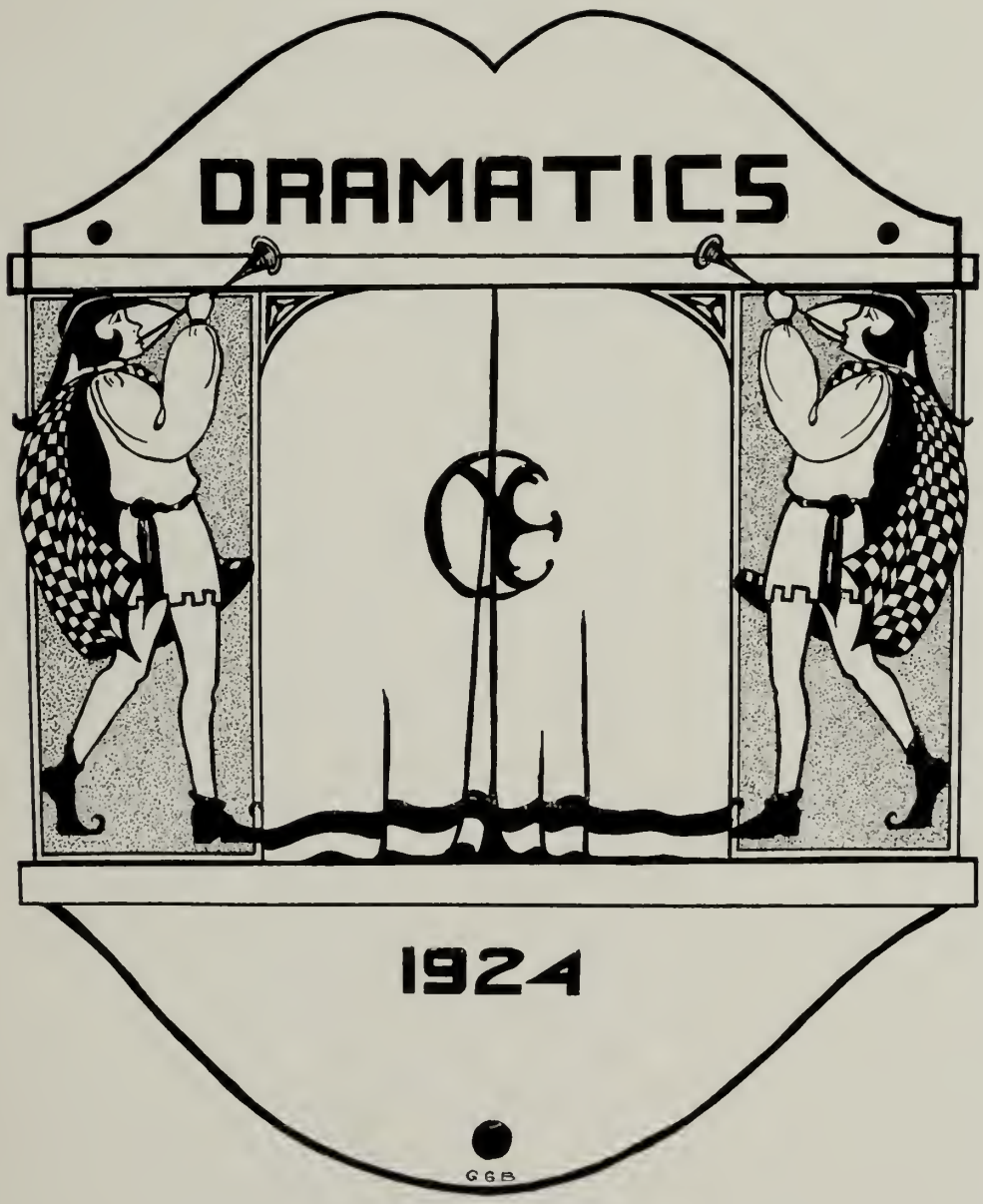
DRAMATICS
1924
GGB

Dramatic Department

THE Dramatic Department of the New England Conservatory is under the direction of Clayton D. Gilbert. This department includes, besides the lessons in dramatic training for the presentation of plays,—lyric action, pantomime and stage deportment. Many of the former pupils from this department are now holding positions as artists or instructors in opera, drama, musical comedy and pictures. All graduates of the Conservatory are required to have one year's work in Stage Deportment under Mr. Gilbert. An annual recital is given in Jordan Hall and also weekly recitals in Recital Hall.

Following is a program offered at the Conservatory under the direction of the Dramatic Department.

PROGRAMME

I.—"A Wonderful Thing" A Comedy in One Scene by Clare Kummer

Scene—The living room of Esmeralda's house in Tuckertown

II.—"The Death of Tintagiles" A Tragedy (symbolical of Death) in Three Scenes

By Maurice Maeterlinck

Scene I—On the top of a hill overlooking the castle

Scenes II and III—A room in the castle

III.—"The Heart Shop" A Fantasy in One Scene by Theodosia Garrison

(First performance in Boston)

Scene—The Heart Shop, Arcadian Way

IV.—Two Scenes from "The School for Scandal" A Comedy

By Richard Brinsley Sheridan

Mr. Henry Goodrich, of the Faculty, has kindly consented to play Sir Peter Teazle

Scene—Sir Peter's home

V.—"The Old Musician" A Story of Hungarian Gypsies told in Pantomime

Written by Clayton D. Gilbert

Music arranged by Gertrude G. Brailey

(First performance on any stage)

The wandering player, footsore and weary, sits down in the forest and begins to play his favorite melody. He falls asleep and dreams the story of his youth and his lost love. Awakening, he finishes the melody as the darkness comes on in the woods.

Scene—A deep wood in Hungary, years ago

Music by Miss Brailey, Pianoforte; Ruth Austen, Violin; and Rita Bowers, Violoncello.

Calendar for 1923-1924

1923

September	13	Registration
"	20	Conservatory Opened
"	29	Candidates for String Section of Orchestra Report
October	2	Orchestra Organized
"	5	Recital Classes Begin
"	7	First Saturday Recital
"	12	Advanced Students' Concert
"	11-16	Junior Examinations
November	1	First Thursday Recital
"	15	Annual Meeting
"	16	Orchestra Concert
"	22-24	First Mid-session Examinations
"	23	Advanced Students' Concert
"	29	Thanksgiving (Holiday)
December	5	Senior-Junior Reception
"	7-8	Dramatic Recital
"	14	Advanced Students' Concert
Dec. 23-Jan.	1	Christmas Vacation

1924

January	18	Advanced Students' Concert
"	21-30	Mid-Year Examinations in Secondary Subjects
"	25	Orchestra Concert
February	6	First Semester Ends
"	7	Second Semester Begins
"	12	Orchestra Concert
"	22	Washington's Birthday (Holiday)
"	22	Hellenic Dance in Aid of the Scholarship Fund
"	28	Advanced Students' Concert
March	7	Orchestra Concert
"	20	Advanced Students' Concert
"	28	Orchestra Concert

April	1	Competition Closes for Endicott Prizes in Composition.
"	3-5	Second Mid-Session Examinations
"	6-13	Spring Vacation
"	25	Junior–Senior Reception
"	30	Fifteenth Annual Mason & Hamlin Competition
May	7	Advanced Students' Concert
"	9	Orchestra Concert
"	12-15	Final Examinations in Secondary Subjects (Seniors only)
"	13-14	Final Examinations in Normal Department
"	16	Orchestra Concert
"	22-27	Final Examinations of Graduating Class (Demonstrative)
"	23	Advanced Students' Concert
"	30	Memorial Day (Holiday)
June	5-14	Final Examinations (for all students except Seniors)
"	5	Last Thursday Recital
"	5-10	Senior Examinations
"	7	Last Saturday Recital
"	18	Senior Class Concert
"	19	Senior Class Picnic
"	20	Senior Banquet and Reception
"	22	Baccalaureate Service
"	23	Class Day
"	23	Annual Reunion of the Alumni Association
"	24	Commencement

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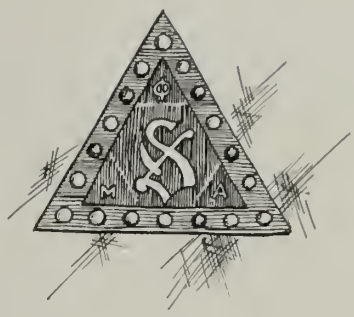

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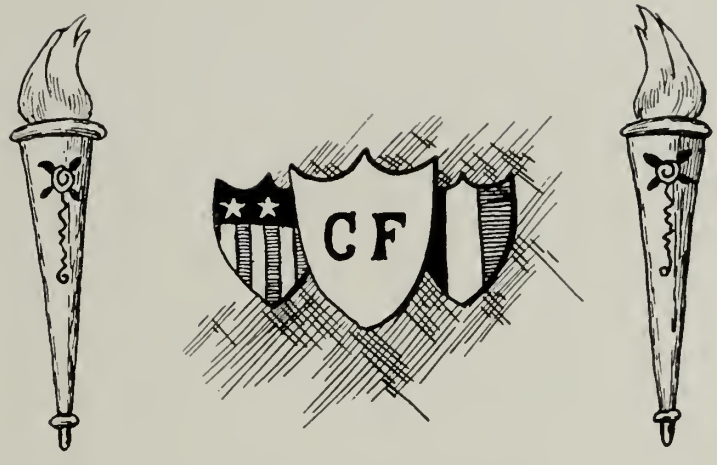

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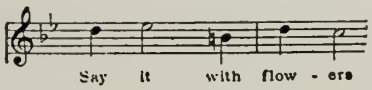

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